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THE RUDIMENTS OF
MUSICAL NOTATION

William D. Armstrong.

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The

Rudiments of
Musical Notation

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The Synthetic Method

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By ALBERT ROSS PARSONS, A.C.M.

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The Rudiments of
Musical Notation

An Elementary Handbook

*To Which is Added a Brief
Glossary of Musical Terms*

By

William D. Armstrong

*Musical Director of Shurtleff College, and
the Western Military Academy,
Upper Alton, Illinois*

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PREFACE.

A simple, brief, compact statement of THE RUDIMENTS OF MUSICAL NOTATION the author here presents; in the hope that such a handbook will be of service to a large number of teachers and pupils. To that end it has been kept consistently elementary in character, but touches on all points which are believed to be essential to a rudimentary knowledge of musical terms, which the standard treatises on music do not afford in a form to be of use to beginners.

As a necessary complement to such a book, a brief Glossary of Musical terms is added.

March, 1900.

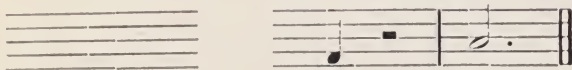
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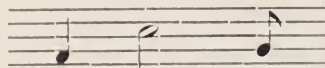
THE RUDIMENTS OF MUSICAL NOTATION.

MUSICAL NOTATION is the art or method of recording and expressing musical ideas in writing, by means of marks, characters and figures. As music is to be reproduced through the medium of instrument and performer, and is technically to have the same meaning to all, it is necessary that a thorough understanding of this subject should be had at the outset of all musical study.

A STAFF consists of five lines and the spaces between them, upon which notes, rests and other conventional musical signs are placed.



NOTES are the principal characters placed upon the staff. They represent tones and are variously formed to denote the duration of those tones; variously placed to denote their pitch.

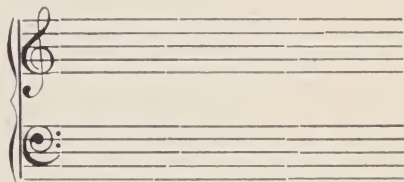


RESTS represent periods of silence. They are variously formed to denote the duration of those periods.

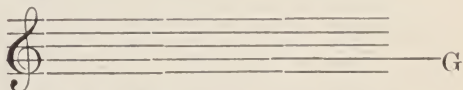
PITCH.

The chief means used to express the pitch of tones are *clef-signs*, the *position of the notes* on the staff and *accidentals*.

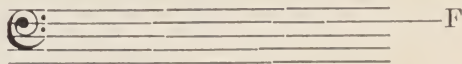
One staff only is used in writing for a number of instruments such as the violin, flute, clarinet, oboe, cornet, horn, trombone, bassoon and bass. But in writing for the piano, organ and harp, we have to use two staves. They are connected by a character called a *brace* :



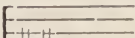
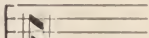


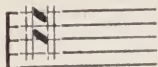
The upper staff with the notes written on it is called the *treble clef* or *G clef*. It receives its name from the fact that the character representing that clef is placed on the second line at the beginning of the staff.



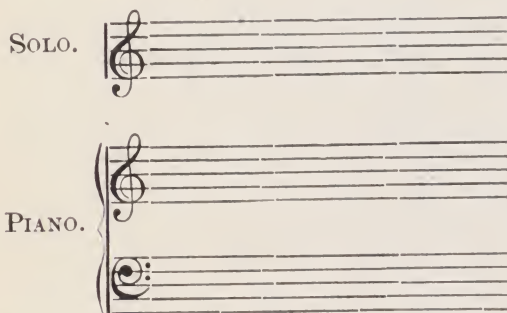
The lower staff is called the *bass clef* or *F clef*, and the character representing that clef is placed on the fourth line at the beginning of the staff.



There is another clef in use called the *C clef* . It is a movable character and is usually found  to represent the soprano,  alto, 



and tenor  clefs in old scores. It is also used in modern scores and parts for the viola, violoncello, bassoon and trombone.

There are various arrangements of the staves and clefs for the different vocal and instrumental combinations. Instruments of the same family, viz: string, brass, reed, wood-wind, and percussion should be grouped together, as is done in orchestra scores. For the piano and some one solo part, three staves are used, the brace uniting the two staves of the piano part.



Music written for the pipe organ should have the two upper staves united, that part being for the hands, and the lower line for the feet.







In vocal music, trios, quartets and choruses, both open and close score are used. The *open score* gives a staff to each part. The tenor being written in either the treble  and tenor clef  , in which case it sounds an octave lower than written ; or in the bass clef, where the real sound is produced. The voice parts should be grouped together by a brace, also the accompaniment.

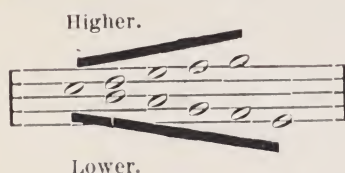
SOPRANO. 
 ALTO. 
 TENOR. 
 BASS. 

ACCOMPANIMENT. 

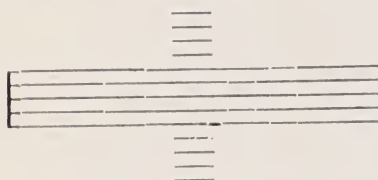

Close score combines all the parts on two staves. This also often includes the accompaniment.

SOPRANO. 
 ALTO. 
 TENOR. 
 BASS. 

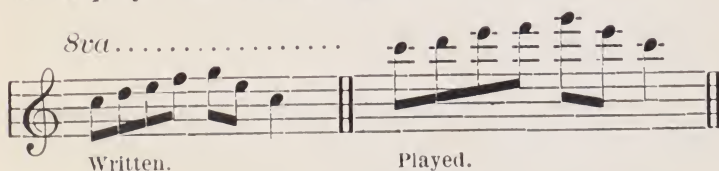
The *position of a note* on the staff expresses the pitch of the tone represented by it.



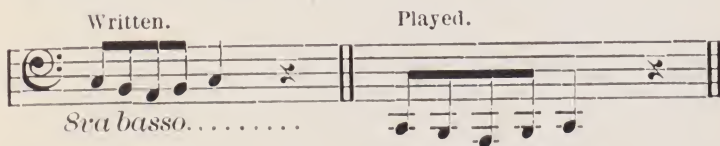
As the compass of nearly all instruments exceeds the notes that can be written on the staff, we have to add lines above and below.



These are called added, or *leger lines*. Sometimes the notes are too high, or too low to be written on these lines, so they are written an octave lower on the upper staff and have *Sva* over them. They are to be played an octave higher.

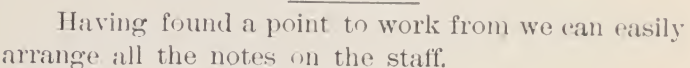


On the lower staff they are written an octave higher and have under them *Sva basso*. They are to be played an octave lower than written.



1,	2,	3,	4,	5,	6,	7.
Do,	Re,	Mi,	Fa,	Sol,	La,	Si.

Each note receives its name from the position it occupies on the staff. The treble or G clef is designated by placing the character on the second line. Accordingly the note placed on that line is called "G."



Sub. Octave. Contra Octave. Great Octave. Small Octave.

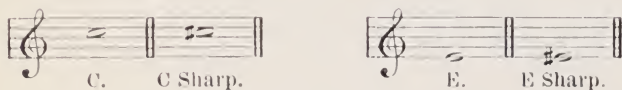
AAA. BBB. CC C



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Modern music has given us a number of new signs or characters which the ancient modes did not possess. The sharp (\sharp), flat (\flat), natural (\natural), double sharp ($\sharp\sharp$), and double flat ($\flat\flat$), to all of which the general name *accidentals* is applied. In old manuscripts we find these inflections written before each note, making the reading extremely complicated. Some writers for the French horn do not indicate the key, but leave the signature blank, flattening and sharpening each note so affected at the beginning of the measure. This however is a matter of choice.

A SHARP (\sharp) placed before a note raises it a semitone (half-tone) in pitch.



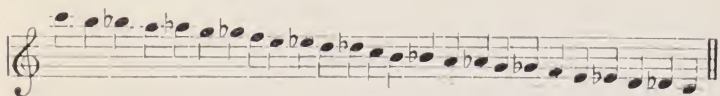
Sharps generally resolve upward. In writing the ascending chromatic scale in the key of C , all the accidentals will be sharps.



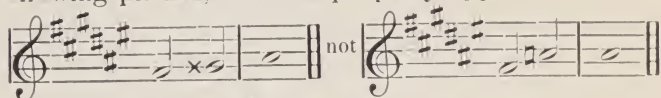
A FLAT (\flat) before a note diminishes it one semitone (half tone) in pitch.



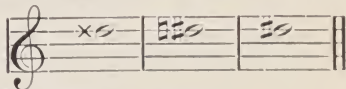
Flats generally resolve downward. All the accidentals appearing in the descending chromatic scale in key of C, will be flats.



A DOUBLE SHARP (※) raises a note two semitones, or one whole tone, in pitch. Scales having a number of sharps in the signature, particularly those in the Minor Mode, will have introduced into them the double sharp. In the Key of F Sharp major, if we were writing the following phrase, it would properly appear thus :

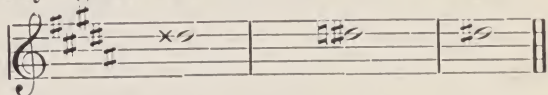


A DOUBLE FLAT (♭♭) lowers a note two semitones, or one whole tone, in pitch. A Natural cancels a flat or sharp, and restores a note to its original pitch. To render a note sharp that has been previously double-sharped, we prefix the sign ♯♯, or ♯.



D Double Sharp. D Sharp.

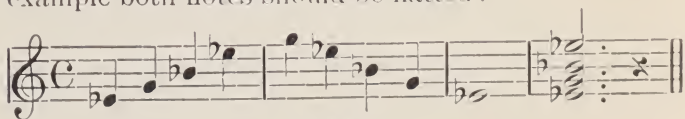
The Key signature does not affect these signs ;



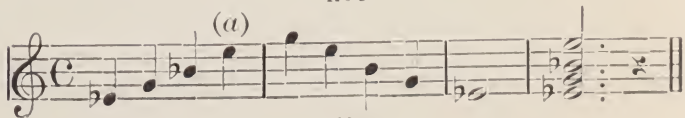
The same is true of a note double-flatted. To restore it to its original flat we prefix ♭♭, or ♭.



An accidental at the beginning of a measure affects that note throughout that measure. In the following example both notes should be flatted :



not

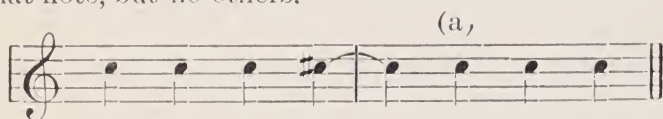


At "a" the E should also have an accidental before it.

Sometimes, in complicated contrapuntal writing, an accidental passing note occurs, but in homophonic music, cross or false relation must be avoided ; therefore, when we have an accidental in one voice, it must appear in the other voices throughout the measure.



If the last note in a measure should have an accidental before it, and that note tied over to the first note in the next measure, the accidental would affect that note, but no others.



At "a," this C would be natural. If C sharp is desired, a new sharp must be added, as :



TIME.

The duration, or length of sound in music, is represented by the *form of the notes*, the division of the staff into *measures*, the *time-signatures*, and other auxiliary signs. The notes are arranged in the following order according to their time values.







()	Whole Note	or	<i>Semibreve.</i>
()	Half "	"	<i>Minim.</i>
()	Quarter "	"	<i>Crotchet.</i>
()	Eighth "	"	<i>Quaver.</i>
()	Sixteenth "	"	<i>Semiquaver.</i>
()	Thirty-Second Note "		<i>Demisemiquaver.</i>

TABLE OF THE VALUATION OF NOTES.

Whole Note,



Two Half Notes, equal to a Whole Note,



Four Quarter Notes, equal to a Whole Note,



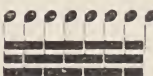
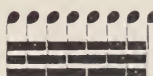
Eight Eighth Notes, equal to a Whole Note,









Sixteen Sixteenth Notes, equal to a Whole Note,



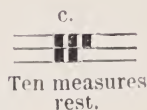
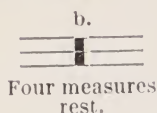
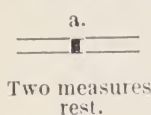
Thirty-two Thirty-Second Notes, equal to a Whole Note,



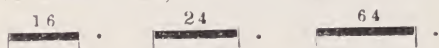
As notes represent sound, so certain characters represent silence. These are called *Rests* and are made thus:—

a.	b.	c.	d.	e.	f.
()	()	()	()	()	()
Whole. <i>Semibreve</i>	Half. <i>Minim.</i>	Quarter. <i>Crotchet.</i>	Eighth. <i>Quaver.</i>	Sixteenth. <i>Semiquaver.</i>	Thirty-Second Demi- <i>Semiquaver.</i>

Where the Rest is of longer duration, one or more horizontal lines may be used.



For more than ten measures, the number is written above the rest.



A *Dot* (.) placed after either a Note or a Rest increases its value one half.

(♩.) A dotted Half note is equal to ♩ or ♩ ♩

(♩.) " " Quarter " " " " ♩ ♩ " ♩ ♩

(♩.) " " Eighth " " " " ♩ ♩ " ♩ ♩

(♩.) " " Sixteenth " " " " ♩ ♩ " ♩ ♩

(♩.) A dotted Half rest is equal to a ♩ and ♩. Half and Quarter.

(♩.) " " Quarter " " " " ♩ and ♩. Quarter and Eighth.

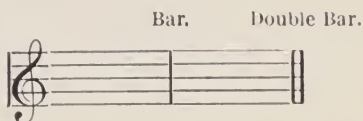
(♩.) " " Eighth " " " " ♩ and ♩. Eighth and 16th.

(♩.) " " Sixteenth " " " " ♩ and ♩. 16th and 32nd.

When two Dots (..) are placed after a note or rest, the last dot adds one half to the value of the first.

(♩..)	Equal to	♩ ♩ ♩	(♩..)	Equal to	♩ ♩ ♩
(♩..)	" "	♩ ♩ ♩	(♩..)	" "	♩ ♩ ♩
(♩..)	" "	♩ ♩ ♩	(♩..)	" "	♩ ♩ ♩

The **STAFF** is divided by lines across it called *bars* and *double bars*. The latter appear at the end of a phrase or composition.



The space between these lines is called a *measure*. Each measure must be played according to a certain time set for it at the beginning.

TIME SIGNATURES, which express the number of beats or pulsations in a measure, are as follows:



Alla Breve.

Two pulsations in a measure.



Common Time.

Four pulsations in a measure.



Two Quarter Time.

Two pulsations in a measure.



Three Quarter Time.

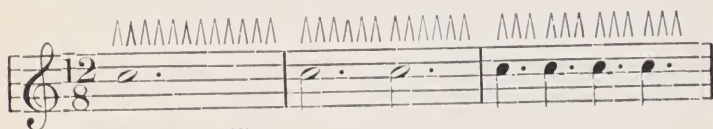
Three pulsations in a measure.



Six Eighth Time
Six pulsations in a measure.



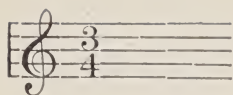
Nine Eighth Time.
Nine pulsations in a measure.



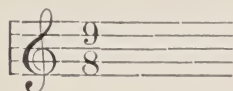
Twelve Eighth Time.
Twelve pulsations in a measure.



Time divides itself into two kinds, Duple and Triple, or, even and uneven. All that is divisible by 2 is of the former, and all divisible by 3, the latter. There are other compound tempo's, such as $\frac{5}{4}$, $\frac{5}{8}$, $\frac{7}{4}$ and $\frac{7}{8}$. These are used mostly for effect, and are successfully handled by modern composers. In the tempo's expressed by the means of fractions, the Numerator denotes the number of beats in a measure. Where the movement is quick, the conductor and performer may reduce the number of counts, as in $\frac{9}{8}$ and $\frac{12}{8}$ tempo, counting 3 to the 9, and 4 to the 12. The Denominator denotes the value of the notes.



There are three quarter notes, or their equivalent in a measure.



There are nine eighth notes or their equivalent in a measure.

When the figure 3 is written over a group of three notes, these groups are called *Triplets*, and are played equally in the time of two.



A *Sextolet* is a group of six notes played in the time of four.



A Double Triplet can be distinguished from a sextolet by the two 3's placed over it.



A note can also be divided into groups of 5, 7, 9, 11, etc.

The MOVEMENT or pace of a composition is largely determined by its style and character. In many instances the performer has to rely solely upon his own judgment as to the manner of interpretation, because certain terms or marks were omitted at the beginning. However with so many good editions of the classics now extant, we may be able to come somewhere near to the Composers' idea and aim. The words that have the most common usage, are :

Grave. Gravely, slowly.

Adagio. Leisurely.

Largo. Broad, large.

Andante. Walking, rather slow.

Andantino. Diminutive of Andante.

Moderato. Moderately.

Allegretto. Joyfully.

Allegro. Gay, mirthful.

Vivace. Lively.

Presto. Quickly.


Accelerando. To increase in speed.

Ritardando. To slow up.

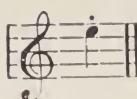
A tempo. Return to the time.

Rubato. A slight deviation in time.

A more precise method of indicating the speed is by the Metronome. (♩ = 60.) Set the Metronome at 60, and each beat will represent the time of one ♩ note. (♩ = 60.) One half note or its equivalent to each beat. (♩ = 60.) One dotted half note, or three quarter notes to each beat.

The *Slur*  indicates the Legato, or sustained style. If a body of vocalists or instrumentalists were performing in unison a certain phrase, all would attack and release the notes at the beginning and end of each

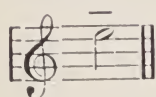
slur. The *Staccato*, detached note, is represented by

a dot over the note.  The Slur with dots

under it is called *Mezzo Staccato*.



A *dash* over a note, holds that note as long as possible.



It is usually used in connection with the

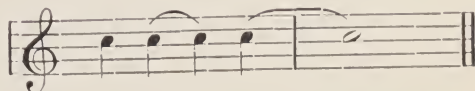
abbreviation Ten. (*Tenuto*), which means to hold. The dash with a dot either above or below it, holds the note until the next note is struck. There must be a short separation between them.




Written.

Played.

The use and importance of these marks will be apparent, if one will observe the music written for stringed instruments. The *Tie*, which passes from one note to the same note, is met with in all forms of composition : more particularly for the organ.



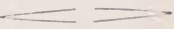
The *Pause*, , holds the note longer than its actual count. There is no set rule for this sign, but good taste will usually determine its value.

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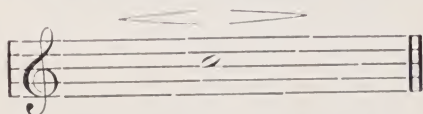
FORCE.


The different gradations of tone are represented by the following letters: *ff. f. mf. mp. p. pp.* These are introduced into a composition with a definite purpose, and each one represents a distinct quality and intensity of tone. For convenience we will associate them with these figures, 1 being the softest and 6 the loudest:

1.	2.	3.	4.	5.	6.
<i>pp.</i>	<i>p.</i>	<i>mf.</i>	<i>f.</i>	<i>ff.</i>	

Crescendo and *diminuendo* marks,  are also to be carefully observed, they are of different lengths according to the figure they accompany; and the rising and falling of the tone intensity should be as gradual as possible. The *Swell* on a single note is obtainable on nearly all instruments and makes a

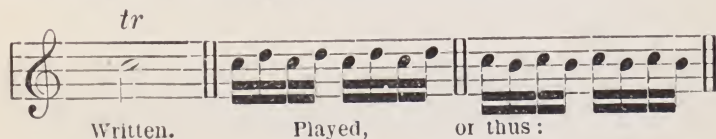
beautiful effect.

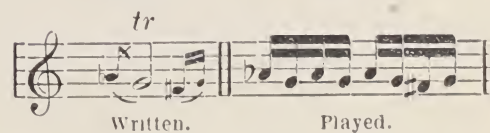
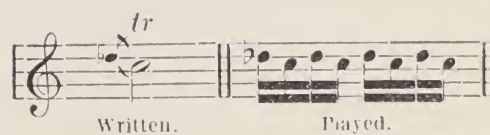


There are two kinds of *Accent*. Rhythmic and Melodic. The Rhythmic accent coincides with the regular pulsations of the time signature. The Melodic accent may appear at any part of the measure. The sign is made in several different ways. 

TRILLS AND EMBELLISHMENTS.

The **TRILL** or **SHAKE**, is one of the most important of all musical ornaments, it consists of a principal note alternating with the next degree, either above or below it, and may be major or minor.

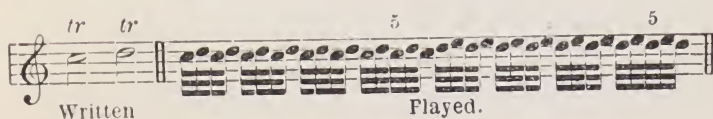
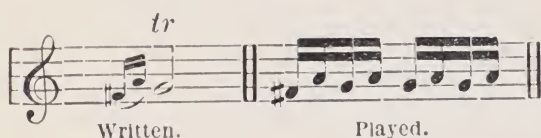
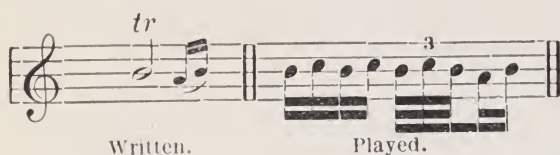




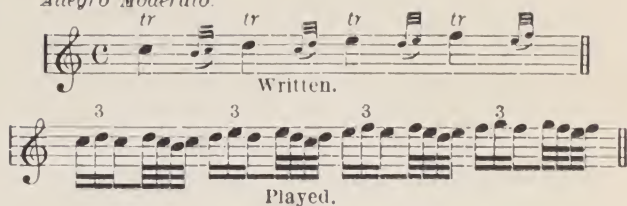
The number of notes in a trill, depends on the tempo ; more notes can be introduced in slow tempo than in fast. (See works of J. S. Bach, G. F. Handel, and others.)



Some of the ornaments in connection with the trill have already been introduced. The *grace note* before, and the *Turn* after. The following examples will illustrate some of the more elaborate forms :



Allegro Moderato.

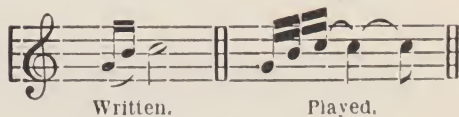
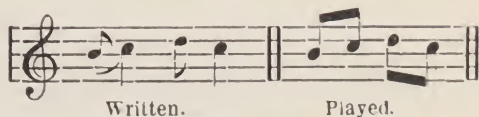


In an *ad libitum* passage or cadenza, a performer may use such forms of the trill as he may see fit.

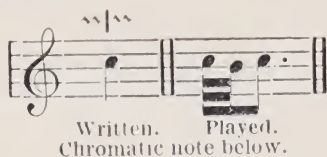
The *RIBATUTA*, gradually accelerating the speed of two notes until the trill is reached, is very effective just at the close of a phrase where the last note is a Trill.



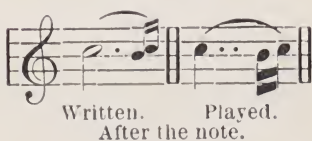
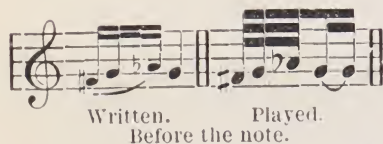
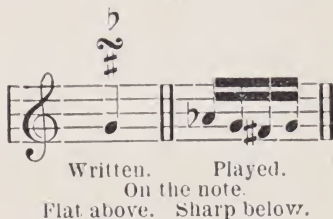
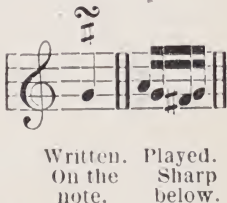
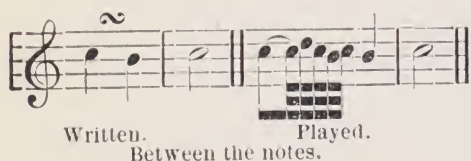
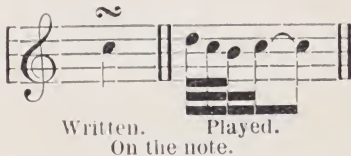
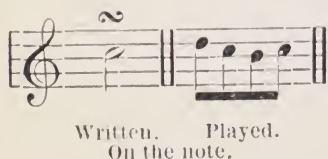
Among other forms of musical ornament are *Embellishments*. They consist of the short, long, and double *Appoggiaturas*.



THE MORDENT.



THE TURN.

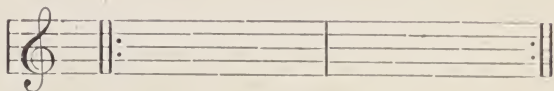


DOUBLE TURN.



ABBREVIATIONS.

For sake of space and as a matter of economy, *repeats* are introduced into music where the same material is to be played over.



This occurs between two double bars, dotted. There are also first and second endings to repeats.



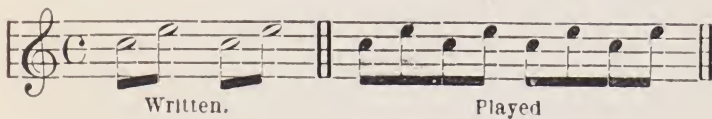
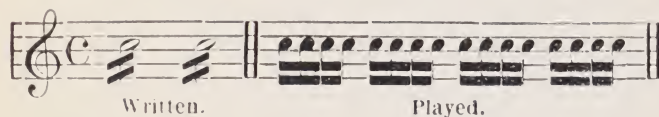
Bis placed over a measure, indicates that this portion must be played twice.



Written.

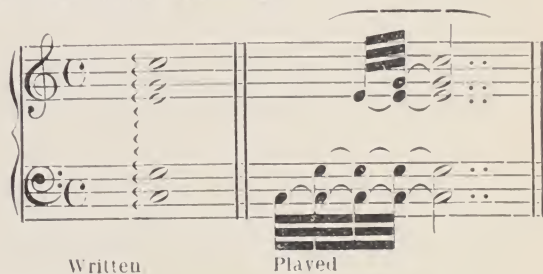
Played.

The Abbreviations most in use, are :





BROKEN CHORDS are of two kinds. Those which extend from the lower through the upper staff, and those which are on one staff.





Written.

Played.



Written

Played.



Written.

Played.



Written.

Played.



D. C. *Da Capo*. Return to beginning and play to FINE, the end.

D. S. *Dal Segno*. Return to a sign, \oplus , and play to the end. These letters are usually placed at the end of a composition, or just before the *Coda*, which is an added part. In some instances where there have been repeats, they are omitted in the *Da Capo*.

TUFTS COLLEGE

A GLOSSARY OF MUSICAL TERMS.

A

- A.* In, to, for, at, with.
- A Battuta.* With the beat.
- Abbandone.* With abandon, carelessly.
- A Cappella.* In a churchly style.
- A Cappriccio.* Capriciously, in a free manner.
- Accelerando.* To increase in speed. (See p. 19.)
- Accidentals.* The characters \sharp , \natural , \flat , Sharp, Natural and Flat. (See p. 11.)
- Adagio.* Leisurely. (See p. 19.)
- Ad libitum.* The performer may take liberty with the composition. Not in strict time.
- A Due.* With both, indicating that two instruments are to play the parts so marked. (a. 2.)
- Affettuoso.* Affectionately, tenderly.
- Affrettando.* To increase in speed.
- Agremens.* Ornaments.
- Agitato.* With agitation. In a restless, exciting manner.
- Air, Aria.* An instrumental or vocal melody. Usually found in the Suite, Oratorio and Opera.
- Al or Alla.* To, or in : as *Alla Marcia*, in the style of a march.
- Alla breve.* Common time, or $\frac{4}{4}$ measure, which receives two beats instead of four. Marked C or $\frac{2}{2}$.
- Alla Tedesca.* In the German style.
- Allegrezza.* Quick, brisk, lively.


- Allegretto.* Joyfully. (See p. 19.)
- Allegro.* Gayly, mirthfully. (See p. 19.)
- Allemande.* A German waltz. Also a slow movement in common time, found in the writings of Bach, Handel and other composers of that period.
- Alternativo.* In a changeable manner.
- Amabile.* Amiably, charmingly.
- Amarizza.* Sorrowfully, sadly.
- Amoroso, Amorevole.* Lovingly.
- Andamento.* Walk, pace, or movement.
- Andante.* Rather slowly. (See p. 19.)
- Andantino.* Diminutive of Andante. (See p. 19.)
- Anima, Animato.* With life and spirit.
- Anthem.* A vocal composition, the words from religious sources.
- A Piacere.* At pleasure.
- A poco a poco.* Gradually, more and more.
- Appassionata.* With passion.
- Appoggiatura.* A grace note, or passing note preceeding a tone or the accented part of a measure.
- A Punta d'Arco.* To be played with the end of the bow.
- A Quattro.* In four parts.
- Arco.* With the bow.
- Arioso.* In a singing style.
- Arpa.* The harp.
- Arpeggio.* Broken chords.
- Arsis.* The unaccented part of a measure.
- Assai.* Very: as *Allegro Assai*, very bright.
- A Tempo.* In time. (See p. 19.)
- A Tre.* In three parts, with three voices.
- Attacca.* Proceed to the next movement.
- Aubade.* Morning Serenade.
- Authentic.* The immediate relation to the tonic or key note; as contrasted with the Plagal.

B

- Bagatelle.* A musical trifle ; short sketch.
- Bagnette.* Drum-stick.
- Ballad.* A plain simple song.
- Ballade.* A term applied to both Vocal and Instrumental music of a more elaborate kind. F. Chopin was the originator of this style of composition.
- Ballet.* A characteristic dance, accompanied by music.
- Balletto.* An Italian air or melody, danced to by the peasantry.
- Barcarolle.* A Gondola or boating song, in $\frac{6}{8}$ time.
- Ben.* Well : as *Ben Tenuto*, well sustained.
- Bis.* Twice. (See p. 26.)
- Bolero.* A Spanish dance in $\frac{3}{4}$ time ; usually accompanied with castagnets and tambourins.
- Bourée.* An old French dance in duple time.
- Brace.* A character connecting the staves. (See p. 6.)
- Bravura.* Bravely ; To be played brilliantly.
- Breve.* A note equal in value to two whole notes.
- Brillante.* In a brilliant manner, gayly, rapidly.
- Brindisi.* A drinking song.
- Brioso.* Con Brio. With fire, briskly, lively.
- Broken Chord.* The notes of a chord played in succession. (See p. 28.)
- Buffo.* Comic, humorous.
- Burden.* The refrain of a song, or a passage to be sung at each repetition.
- Burla.* Satirical, caricature : as *Alla Burla*, like a burlesque.

C

- Cabaletta.* The short, quick, concluding passage of an air in Italian Operas.
- Cachucha.* An Andalusian dance, resembling the Bolero, in triple time.
- Cadence.* A close.
- Cadenza.* A passage to show the skill of the performer.

- Calando.* Gradually diminishing in tone.
- Calcando.* In a dragging manner.
- Calmato.* Calmly.
- Calore.* With energy, passion.
- Canon.* A species of imitation.
- Cantabile.* Like a song; in a singing style.
- Cantata.* A Vocal composition for Chorus and Soloists, accompanied usually by an Orchestra.
- Canticle.* The selected portion of the Psalms and Liturgy sung during the service in the Roman Catholic and Episcopal churches.
- Cantilena.* A sustained song-like passage.
- Cantique.* A religious song, or hymn.
- Canto.* The soprano or highest vocal part.
- Cantus Firmus.* A melody, or plain song, used in the ancient psalms and hymns of the church.
- Canzone.* A song.
- Canzonet.* A short song of a light airy character.
- Caprice.* An instrumental composition, in which the composer follows no set form.
- Carezzevole.* To be played in a carressing manner.
- Carol.* A bright joyous song, used at Easter and Christmas-tide.
- Cavatina.* A short Italian air.
- Chaconne.* A dance of uncertain origin, in $\frac{3}{4}$ time.
- Chamber Music.* Instrumental and vocal compositions requiring few performers, such as string trios, quartettes, quintettes, etc., and vocal solos, duetts, trios, quartettes, and light choruses.
- Chant.* Music sung to a psalm, or part of a church service.
- Chorale.* A dignified hymn originated by the Germans.
- Chorus, Choir.* A body of voices singing together.
- Clef Signs.* The characters , placed at the beginning of a staff. (See p. 6.)

Close Score. All the parts written together, usually on two staves. (See p. 8.)

Coda. An added part. (See p. 30.)

Colla. Follow: as *colla voce*, follow the voice.

Commodo. Indicates a moderation of speed.

Con. With: as *con fuoco*, with fire.

Concerto. An elaborate form of the sonata, usually for one solo instrument.

Counterpoint. The art of combining melodies.

Courante. A French dance in triple time.

Crescendo. Gradually increasing in tone power.
(See p. 21.)

Crotchet. A quarter note, ♩. (See p. 14.)

D

Da Capo, D. C. Return to the beginning. (See p. 30.)

Dal Segno, D. S. Return to the sign. (See p. 30.)

Deciso. With decision.

Decrescendo. Diminishing in strength.

Delicato. Delicately, lightly.

Demisemiquaver. A thirty-second note. (See p. 14.)

Destra. Right: as *Mano destra*, the right hand.

Diapason. All the tones contained in the compass of a voice or instrument.

Diatonic. The name given to music, the notes of which are confined to the major key in which they occur.

Diminuendo. Gradually diminishing in tone power.
(See p. 21.)

Ditone. A major third.

Divertimento. A light frivolous piece of music.

Divisi. Divided.

Dolce. Softly; sweetly.

Dolcissimo. Very softly.

Dolente. Mournfully, with grief.

Double. A variation.

Double Flat. A character which lowers a note two semitones, (bb.) (See p. 12.)

Double Sharp. A character which raises a note two semitones, (x.) (See p. 12.)

Duett, Duo. A composition for two vocalists or instrumentalists.

Due Volte. Twice.

Dur. In the major mode.

E

E. And.

Ecossaise. A Dance of Scottish origin, in duple time.

Embellishments. Musical ornaments placed either before or after a principal note. (See p. 24.)

Embouchure. The tone quality produced by the performer's lips coming in contact with the mouth piece of a wind instrument.

Energico. With energy.

Enharmonic. Notes that are the same in pitch but of different notation.

Ensemble. Together, as a whole.

Equalmente. Equally.

Espressivo. Con Espressione, with expression.

Estinto. In the softest manner possible.

Extemporize. To improvise, to perform without preparation.

F

Fandango. A Spanish Dance in $\frac{3}{4}$ time.

Fanfare. A flourish of trumpets.

Fantasia. A free form of composition.

Farandoule. A French Dance usually in $\frac{6}{8}$ time.

Fastoso. Majestically, pompously.

Fermate. Pause.

Figured Bass. A means by which the harmony only of a composition is indicated. It consists of the Bass notes alone with figures accompanying them representing the chords.

Finale. The last movement of a Sonata, or closing part of an Opera.

Flat. A character which lowers a note one semitone, (♭.) (See p. 11.)

Forlana. A Venetian Dance in $\frac{6}{8}$ time.

F, Forte. Loud. (See p, 21.)

FF, Fortissimo. Very loud. (See p, 21.)

Forzato. A sudden strong accent.

Fugue. A flight. A composition in which one part follows another during the flight of the piece.

Fuoco. Fire, life.

G

Gaio. Gajo ; Gaily.

Galop. A lively dance in duple time.

Gamut. The musical scale.

Garbo. Elegance, grace.

Gavotte A dance in common time, always beginning at the second half of the measure.

Gigue. Jig ; A pastoral dance, rather lively and usually in $\frac{6}{8}$ or $\frac{12}{8}$ time.

Giocoso. Joyously, playfully.

Glee. An English part song of a simple character.

Glissando. Gliding.

Grace note. A short quick note placed before a principal note, (See p. 23.)

Graces. Musical Ornaments.

Grandioso. Grandly.

Grave. Gravely, slowly. (See p. 19.)

Grazioso. Gracefully.

Gruppetto. The ornamental notes preceeding an essential note.

Gusto, Gustoso. Taste ; with taste.

H

Halling. A Norse dance, in duple time.

Harmonics. The tones of a higher pitch that accompany every perfect musical sound.

Hemitone. Semitone.

Homophony. Voices or instruments singing or playing in unison.

Hornpipe. A Welsh dance in triple time.

I

Impetuoso. Impetuously.

Impromptu. A musical improvisation, a composition in free form.

Interlude. A movement played between two other movements; a short passage between two verses of a hymn

Intrada. Introduction.

Introit. A short sentence or Anthem usually sung at the beginning of a Service.

Istesso. The same.

J

Jig. Same as *Gigue*.

Jongleurs. The minstrels of the mediæval times.

K

Key-note. The tonic or first degree of a scale.

Key Signature. The flats and sharps placed at the beginning of the staves.

L

Lacrimoso. In a weeping manner.

Ländler. A dance in Waltz time; of Austrian origin.

Langsam. Slowly.

Languido. Languidly.

Largamente. In a large, broad style.

Largo. Broad, large, (See p. 19.)

Legato. Connected, (See p. 19.)

Leger-lines. Lines added above and below the staff, (See p. 9.)

Leggiero. Lightly.

Lento. Slowly.

Lied. A song.

Loco. Place ; to be played as written.

Lundu. A dance of Portugal in triple time.

Lusingando. Coaxing ; flattering.

M

Ma. But ; as.

Madrigal. A vocal composition in contrapuntal style, and usually sung without accompaniment.

Maestoso. Majestic ; grand.

Maggiore. Major key.

Mancando. Gradually dying away.

Marcato. Well marked.

March. A rythmical composition in duple or quadruple time.

Martellato. Hammered out.

Mask. A drama set to incidental music, both vocal and instrumental.

Mass. The communion or Eucharistic service, sung in the Roman Catholic Church.

Mazurka. A Polish dance in triple time.

Mean. The middle or Tenor voice.

Measure. That portion of the staff between two bars.
(See p. 16.)

Meno. Less.

Messa di Voce. To make a swell on a single note with the voice.

Mesto. Sad, solemn, thoughtful.

Mezzo. Middle, half.

M.F. *Mezzo Forte.* (See p. 21.)

M.P. *Mezzo Piano.* (See p. 21.)

Minim. A half note. (See p. 14.)

Minuet. A stately dance in triple time ; to be found in the earlier symphonies.

Moderato. Moderately. (See p. 19.)

Moll. Minor mode ; plaintive.
Molto. More, very, much.
Morendo. Dying away ; as *Diminuendo*.
Mosso. Moved, quicker ; more life.
Motet. A vocal composition of a religious style, with or without accompaniment.
Moto. Movement ; motion.
M. S. Mano sinistra ; The left hand.

N

Natural, A character which cancels either a flat or a sharp, (See p. 11.)
Nocturne. *Notturmo* ; A night piece, usually in the song form and sentimental in character.
Note, A character representing the length or duration of sound in music. (See p. 5.)

O

Obligato. Compulsory ; an essential part.
Offertory. *Offertorium* ; A composition either vocal or instrumental performed during the Offertory.
Ondeggiamente. In a waving manner.
Op. Opus. Work.
Open Score. Each part written on a separate staff. (See p. 8.)
Opera. A secular musical drama.
Oratorio. A sacred musical drama.
Orchestra. A band consisting of string, brass, woodwind and percussion instruments.
O Sia. Ossia. Or else.
Otetto ; Octet. A composition for eight voices or instruments.
Overture. Usually the instrumental prelude to an Opera or Oratorio.

P

Paran. A Spanish or Italian dance in triple time.
Parlando. In a declamatory style.

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Partitur. Score.

Part song. A vocal composition in a somewhat simpler and lighter vein than the Madrigal.

Passacaglia. A dignified dance in triple time, of Spanish origin.

Passing notes. Notes that fill up the interval between two principal notes. (See p. 13.)

Passipied. The precursor of the Minuet; an old dance in triple time.

Pastorale. A simple quiet composition usually in $\frac{6}{8}$, $\frac{9}{8}$ or $\frac{12}{8}$ time.

Patetico. Pathetically.

Pausa. Pause, a stop.

Penseroso. Pensive; contemplative.

Perdendosi. Losing; falling behind.

Pesante. Firm; heavy.

Piacere. Agreeably; pleasantly.

Piagendo. Weeping; mournful.

P.P. Pianissimo. Very softly. (See p. 21.)

P. Piano. Softly. (See p. 21.)

Piffero. The fife.

Più. More.

Placidamente. Placidly; peacefully.

Plagal. A closing cadence in harmony, passing from the sub-dominant to the tonic.

Poco. A little, more.

Poi. Then.

Polka. A Polish dance in $\frac{2}{4}$ time.

Polonaise; Polacca. National dance of Poland, in triple time.

Polyphonic. Having many parts or voices.

Pomposo. Pompously.

Portamento. Moving or gliding from one tone to another.

Postlude. A closing piece, usually played at the end of a service.

Presto. Quickly. (See p. 19.)
Prima. First.
Principale. A solo trumpet part.
Pulse. Beat.
Puntata. Pointed.

Q

Quadrille. A set of dances,
Quartette. A composition for four voices or instruments.
Quasi. Like.
Quaver. An eighth note. (See p. 14.)
Quieto. Calm ; peaceful.
Quintette. A composition for five voices or instruments.

R

Raddolcente. Increasing in softness.
Rallentando. Gradually slackening in speed.
Rant. An English dance.
Ranz des Vaches. Melodies played by Swiss herdsmen.
Rarrivando. Reviving ; regaining.
Recitative. Musical declamation.
Reel. A lively dance.
Refrain. A burden, or chorus to be repeated.
Register. The compass of a voice or instrument.
Reprise. A repeat.
Requiem. A mass for the dead.
Rest. A character representing a period of silence (See p. 5.)
Ribatuta. Gradually accelerating the speed of two notes until the trill is reached. (See p. 24.)
Rigaudon. A French dance in duple time.
Rinforzando. Re-inforcing the tone.
Risoluto. With resolution.

Ritardando. With gradual decrease in time and force. (See p. 19.)

Romanza. A simple composition either vocal or instrumental.

Roulade. A showy vocal passage.

Roundelay. A vocal solo ; in simple Rondo form.

S

Salterella. A leaping dance in triple or $\frac{6}{8}$ time.

Santir. A dulcimer.

Saraband. A Moorish dance ; serious in style and in triple time.

Scena. A dramatic solo from an opera, for the voice.

Scherzando. Playfully.

Sciolto. Free ; separated.

Score. An arrangement of the different parts.

Segue. It follows.

Seguidilla. A Spanish song and dance in triple time.

Semibreve. A whole note, (♭.) (See p. 14.)

Semi-Chorus. A part of the chorus.

Semiquaver. A sixteenth note, (♯) (See p. 14.)

Semplice. Simply.

Sempre. Always.

Sentimento. With sentiment, feeling.

Senza. Without.

Septet. A composition for seven voices or instruments.

Serioso. Seriously.

Sestet. A composition for six voices or instruments.

Sextolet. A group of six notes. (See p. 18.)

Sforzando. Forced ; strongly accented.

Shake. Trill. A principal note alternating with the next degree, either above or below it. (See p. 21.)

Sharp. A character which raises a note one semitone, (♯.) (See p. 11.)

Siciliana. An old Sicilian dance in $\frac{6}{8}$ time.

- Simile.* Similar ; in the same manner.
- Sinfonia.* An instrumental prelude to a vocal or instrumental composition.
- Sinistra.* Left ; as *Mano Sinistra*, left hand.
- Sino.* As far as.
- Slargando.* Dragging, growing slower and slower.
- Slegato.* Disconnected ; separated.
- Slentando.* Slackening in speed.
- Slur.* A line placed over a group of notes, indicating that they are to be played legato. (See p. 19.)
- Smorzando.* Smotheringly.
- Soave.* Sweetly ; agreeably.
- Sol Fa.* *Solmisation* ; To sing with the Italian syllables.
- Solfeggio.* Exercises for the voice, to be sung to the Italian syllables.
- Solo.* A composition for one voice or instrument.
- Sonata.* An instrumental composition in regular form, usually consisting of three or more movements.
- Sonatina.* A little sonata.
- Song.* A vocal solo, in either the Ballad or Romance form.
- Soprano.* The high female voice.
- Sostenuto.* Sustained ; in a connected manner.
- Sotto Voce.* In an under or subdued voice.
- Spianato.* Clear ; concise.
- Spiccato.* Short, crisp, like *Staccato*.
- Spiritoso.* Spirited ; lively.
- Staccato.* Separated, disconnected. (See p. 20.)
- Staff.* The five lines on which the notes, rests, and other characters are placed. (See p. 5.)
- Stesso.* The same.
- Slentando.* Holding back the time.
- Strepitoso.* Boisterously ; noisily.

Stretta. Drawn together; pressed, as the Coda at the end of a sonata or fugue.

Stretto. In connection with *più*, means to increase the movement.

Stringendo. Urging on the speed.

Subito. Quickly. V. S. *Volte subito*; turn quickly.

Swell. A gradual increasing and decreasing in tone power. ($< >$). (See p. 21.)

Symphony. An orchestral composition in the form of a sonata.

T

Tacet. Be silent.

Tanto. As much.

Tarantella. A quick dance in $\frac{6}{8}$ time accompanied by the tamborine.

Tardando. Growing slower.

Tema. A theme.

Tempo Guisto. In exact time.

Tempo Primo. The first time.

Tempo Rubato. A deviation from strict time.

Ten. Tenuto. Held. (See p. 20.)

Terzetto. A short trio for voices or instruments.

Tie. A line passing from a note to the same note. (See p. 20.)

Time signatures. The characters or fractions placed at the beginning of a staff, denoting the number of beats, and the value of the notes in each measure. (See p. 16.)

Toccata. A composition written to exhibit the resources of an instrument. A showy piece.

Tranquillo. Tranquilly, peacefully.

Tremolo. A rapid alternation or repetition of notes, to produce a trembling effect.

Trio. A composition for three voices or instruments. (See p. 8.)

Triplet. A group of three notes. (See p. 18.)

Troppo. Too much.

Turn. An embellishment consisting of three notes, a principal note with the note above and the semitone below. (See p. 23.)

Tutti. All, the whole.

U

Un. A, one.

Una Corde. One chord, the soft pedal on the piano.

Unisono. In unison.

V

Veloce. Swiftly, rapidly.

Vibrato. With much vibration of tone.

Villanella. A Neapolitan air, to be sung and danced to.

Vocalize. Exercises to be sung with or without words.

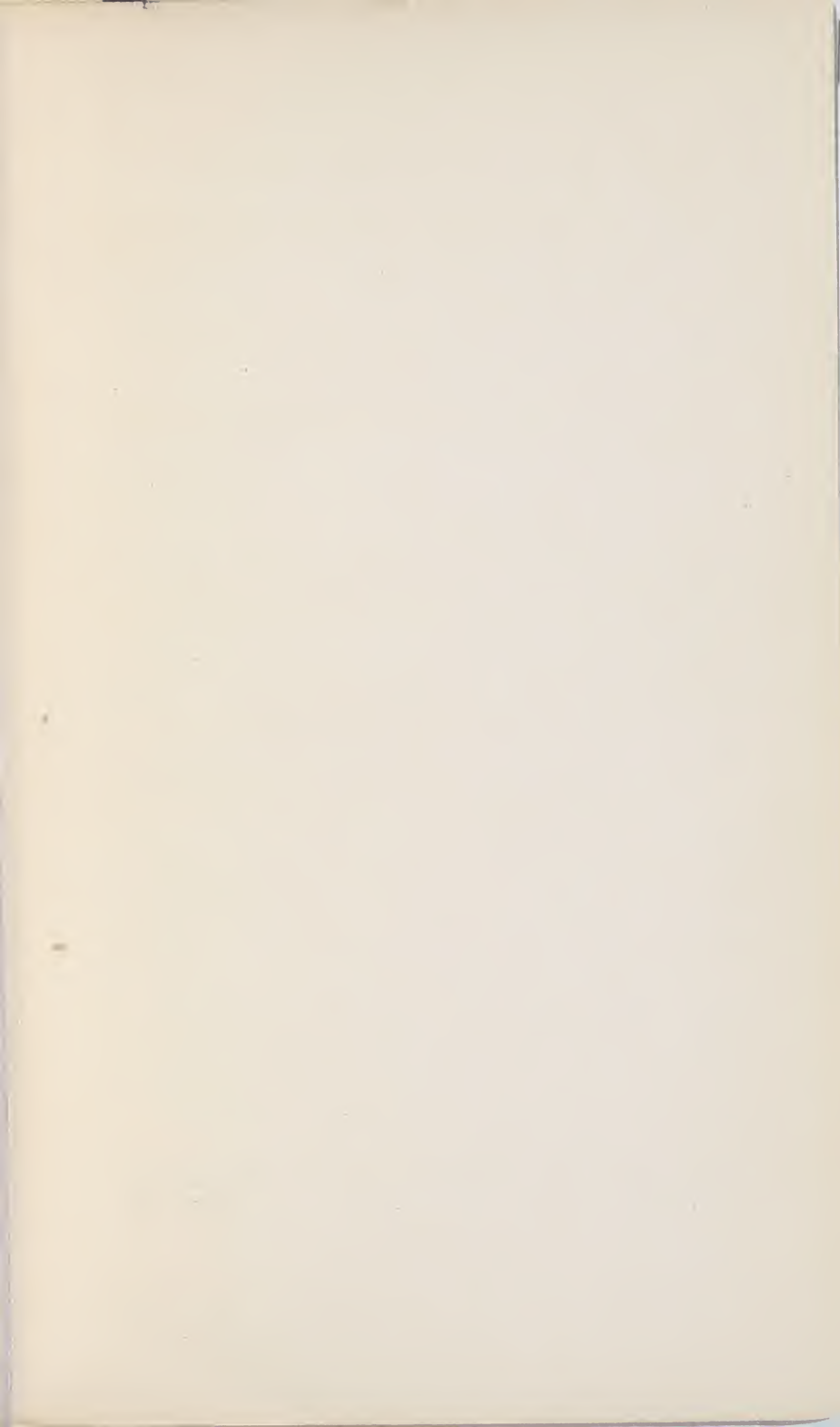
Voce. Voice.

Volante. Lightly, in a flying manner.

Voluntary. A composition for the Organ.

W

Waltz. A dance in triple time, supposed to be of German origin.



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